

TRYING ELECTION CASES.

PLEAS OF GUILTY ENTERED BY RESIDENTS OF THE TOMBS.

JACKSON, THE COLORED MAN WHO SAID HE WAS BLIND, WAS SENTENCED TO TWO YEARS IN STATE PRISON—OTHER CASES WILL BE TRIED QUICKLY.

The election trials were resumed yesterday morning before Justice Barrett in the Court of Oyer and Terminer.

The trials, which were interrupted last week by the trial of Joseph P. Blaut, the president of Madison Square Bank, will now go on till they are finished. Assistant District Attorney William again represented the people.

The first case called was that of Michael Cady, who was charged with falsifying a return. The following jurymen were quickly sworn in: Cornelius E. Anderson, Nathaniel Altmyer, Eli Samuels, David Freed, Max Mundle, Edward M. Cutler, Charles Lattinger, James Lappen, Louis J. Reinheimer, Jacob Hammer, James Bingham and Edward A. Ditcher.

The charge is that while in the Tombs Prison he registered as a voter in the Thirty-ninth Election District of the 114 Assembly District. The first witness called was John J. Fallon, warden of the Tombs Prison. He testified that Cady was committed to the Tombs on August 14, 1892, by Commissioner Edward C. Sheely, of Charities and Correction, and that he was in prison on the day of registration. Cady was at liberty to go out any time he wished. He served as a messenger, and was not confined on registration day. He had made the Tombs his home. He acknowledged that he registered, but claimed that he had a perfect right to do so, as the Tombs was his place of residence.

Justice Barrett then charged the jury that under the Constitution one neither gained nor lost a residence by being committed to the Tombs. The defendant, however, had no right to register as a voter and treat the Tombs as a place of residence. The jury returned at 11:20 o'clock, having taken ten minutes to arrive at a verdict of guilty.

Then Patrick Dougherty and Frank Allen were called to the bar, and on the advice of counsel both prisoners pleaded guilty to registering from the Tombs.

Justice Barrett was indignant at the idea of these men being boarded and lodged at the Tombs at the expense of the city.

"The entire system," said he, "of keeping these men at the Tombs is foolish, and I cannot understand it. They have made the prison a boarding-house, and this must be stopped."

"If it were only for the purpose of calling attention to this state of affairs, these trials will have accomplished something."

Justice Barrett said that he did not intend to inflict any heavy punishment on the defendant. He simply wished to put an end to this system of voting from the Tombs, and using it as a place of residence.

"I think the ends of the law will be satisfied," said he, "by sentencing you to thirty days in the penitentiary."

"Thanks, Your Honor," said Cady, as he was led away.

On the motion of counsel Justice Barrett granted a certificate of reasonable doubt in the case of Cady. If the General Term reverses the verdict in the case of Cady, Patrick Callahan, Patrick Dougherty, Frank Allen and Louis Neeth will withdraw their pleas of guilty.

William H. Kulze was then called. He was a poll clerk in the election district where Dunphy, who was convicted, was inspector, and was charged with not making proper entries in his book of the causes which prevented voters from voting by themselves. Mr. Wellman moved that the indictment against Kulze be dismissed, and the Justice accordingly dismissed the case against him.

Michael Fay, who was an election inspector in the Nineteenth Election District of the 114 Assembly District, and Thomas Harold, an inspector of the Eighteenth Election District of the 114 Assembly District, were surrendered by their bondsmen and committed to the Tombs. Both are charged with a false canvass of the ballot on Election Day.

A new jury has been impaneled to try Joseph T. Ferris, who is charged with illegally voting in the Forty-seventh Election District of the 114th Assembly District, and also in the Thirty-fourth Election District of the same Assembly District, and the court took a recess, after which Mr. Wellman made a brief address. The first witness for the people was George Malraux, a Republican, who was convicted, was inspector, and was charged with not making proper entries in his book of the causes which prevented voters from voting by themselves. Mr. Wellman moved that the indictment against Ferris be dismissed, and the Justice accordingly dismissed the case against him.

William H. Kane, a ballot clerk in the same polling booth, was called to testify. He testified that he saw Ferris vote in the Forty-seventh Election District. The defendant denied having voted under the name of Charles Smith. The defendant and Mr. McClelland, his counsel, stood up in court, but the witness could not identify the defendant.

"Which is the man on trial?" asked Kane.

"I'll swear I'm not the man," said Mr. McClelland.

The defendant denied having voted under the name of Charles Smith, and said he did not vote in the Forty-seventh Election District. Counsel for both sides addressed the jury, and after Justice Barrett made his charge they retired.

Thomas Harold, who was surrendered in the morning, was released on \$2,000.

The case of John J. Fallon, colored, was next taken up. He is charged with swearing falsely that he was totally blind when he voted in the Forty-seventh Election District of the 114th Assembly District. A new jury was impaneled at this time and returned a verdict of guilty.

George Malraux, who had testified in the Ferris case, identified Jackson as the man who had taken the oath.

Frank Gold, election inspector at the polling booth, testified that he administered the oath to Jackson. He said that the defendant made two or three attempts to fold the ballots, but failed, and then he saw he was blind.

The defendant then denied that he had taken any oath on Election Day. He stated that he was not able to fold the ballots, and had to be assisted. After hearing other testimony the jury retired and in one minute agreed on a verdict of guilty. Justice Barrett, in passing sentence, complimented Gold for his testimony, and sentenced Jackson to two years in the State Prison.

Impressment in the State Prison. Jackson was much disturbed when he heard his sentence.

Ferris will be sentenced on Thursday next.

TO PUT LITTLE CLAIMS IN THE MARKET AGAIN.

A bill of considerable interest to epicures and hotel and restaurant keepers has just been introduced in the Legislature at Albany by Assemblyman Robert S. Higbie, of Suffolk County. This bill is designed to change the section of the Fish and Game laws which forbids the taking of clams smaller than one and one-eighth inches in thickness, so as to permit those of one inch in thickness to be caught.

The clause, as it now stands, was added to the Fish and Game laws last year, at the instance of the New-York Fish Commissioners, for the purpose of protecting young clams. Its enforcement caused general dissatisfaction, since it excluded from the markets the choicest of the clams, according to the tastes of lovers of that food. The designed change in the law is now recommended by the Fish Commissioners. The bill has been reported favorably from the committee.

Very Queer.

Are the sensations experienced by the nervous and dyspeptic. Unaccountable palpitation, buzzing in the ears, flushing of one side of the face, odd taste and tingling in the mouth, constant restlessness, stinging in the gut and sitting in the stomach, acute sensitiveness to slight sounds that magnifies them tenfold, low spirits—these are only a few of the charming evidences of the individual who suffers from combined nervousness and indigestion—a team that usually travel together. Their gay and festive career is, however, brought to a full stop by that great enemy of stomachics, Hostetter's Stomach Bitters, which also overcomes their allies—constipation and biliousness. This chronic remedy fortifies those who use it against malaria, chronic rheumatism and kidney complaint, restores nervous quietude and promotes appetite, vigor and sleep.

A LUXURIOUS CLUBHOUSE.

THE METROPOLITAN TO HAVE ITS OPENING RECEPTION TO-DAY.

MAGNIFICENT DECORATIONS OF THE DINING AND LOUNGING ROOMS—A NOBLE HALL OF MARBLE—THE CREATION OF STANFORD WHITE.

Members of the Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

opened to the public. The clubhouse is a masterpiece of architecture, and is the creation of Stanford White.

The Metropolitan Club and their invited guests will have an opportunity today to look through the magnificent hall and sumptuous apartments of the new marble clubhouse at Sixty-third and Fifth-ave. On Thursday the house will be re-

ceiling, covered with a delicate arabesque in yellow and white.

The great hall is designed in a pure style of Italian renaissance, severe and simple in character. The side walls are of white marble from Vermont and Pavesano marble from Italy. The columns are of the Italian marble, with metal caps. The staircase is entirely of Vermont marble. The main hall is a masterpiece of design in clear glass, with delicate arabesque design in lead. The ceiling is covered in stucco, treated in gold, with dull red and blue grounds in the panels and ornaments.

The most lavishly decorated of the rooms is the great one overlooking Fifth-ave. on the ground floor. It is 40 feet wide, 58 long and 22 high. It is in the style of Louis XIII. It is paneled in oak and stucco, with richly decorated wall panels depicting the labors of Hercules. A marble fireplace is at either end. The ornamentation of the ceiling is

ceiling, covered with a delicate arabesque in yellow and white.

The great hall is designed in a pure style of Italian renaissance, severe and simple in character. The side walls are of white marble from Vermont and Pavesano marble from Italy. The columns are of the Italian marble, with metal caps. The staircase is entirely of Vermont marble. The main hall is a masterpiece of design in clear glass, with delicate arabesque design in lead. The ceiling is covered in stucco, treated in gold, with dull red and blue grounds in the panels and ornaments.

The most lavishly decorated of the rooms is the great one overlooking Fifth-ave. on the ground floor. It is 40 feet wide, 58 long and 22 high. It is in the style of Louis XIII. It is paneled in oak and stucco, with richly decorated wall panels depicting the labors of Hercules. A marble fireplace is at either end. The ornamentation of the ceiling is

ceiling, covered with a delicate arabesque in yellow and white.

The great hall is designed in a pure style of Italian renaissance, severe and simple in character. The side walls are of white marble from Vermont and Pavesano marble from Italy. The columns are of the Italian marble, with metal caps. The staircase is entirely of Vermont marble. The main hall is a masterpiece of design in clear glass, with delicate arabesque design in lead. The ceiling is covered in stucco, treated in gold, with dull red and blue grounds in the panels and ornaments.

The most lavishly decorated of the rooms is the great one overlooking Fifth-ave. on the ground floor. It is 40 feet wide, 58 long and 22 high. It is in the style of Louis XIII. It is paneled in oak and stucco, with richly decorated wall panels depicting the labors of Hercules. A marble fireplace is at either end. The ornamentation of the ceiling is

ceiling, covered with a delicate arabesque in yellow and white.

The great hall is designed in a pure style of Italian renaissance, severe and simple in character. The side walls are of white marble from Vermont and Pavesano marble from Italy. The columns are of the Italian marble, with metal caps. The staircase is entirely of Vermont marble. The main hall is a masterpiece of design in clear glass, with delicate arabesque design in lead. The ceiling is covered in stucco, treated in gold, with dull red and blue grounds in the panels and ornaments.

The most lavishly decorated of the rooms is the great one overlooking Fifth-ave. on the ground floor. It is 40 feet wide, 58 long and 22 high. It is in the style of Louis XIII. It is paneled in oak and stucco, with richly decorated wall panels depicting the labors of Hercules. A marble fireplace is at either end. The ornamentation of the ceiling is

ceiling, covered with a delicate arabesque in yellow and white.

The great hall is designed in a pure style of Italian renaissance, severe and simple in character. The side walls are of white marble from Vermont and Pavesano marble from Italy. The columns are of the Italian marble, with metal caps. The staircase is entirely of Vermont marble. The main hall is a masterpiece of design in clear glass, with delicate arabesque design in lead. The ceiling is covered in stucco, treated in gold, with dull red and blue grounds in the panels and ornaments.

The most lavishly decorated of the rooms is the great one overlooking Fifth-ave. on the ground floor. It is 40 feet wide, 58 long and 22 high. It is in the style of Louis XIII. It is paneled in oak and stucco, with richly decorated wall panels depicting the labors of Hercules. A marble fireplace is at either end. The ornamentation of the ceiling is

ceiling, covered with a delicate arabesque in yellow and white.

The great hall is designed in a pure style of Italian renaissance, severe and simple in character. The side walls are of white marble from Vermont and Pavesano marble from Italy. The columns are of the Italian marble, with metal caps. The staircase is entirely of Vermont marble. The main hall is a masterpiece of design in clear glass, with delicate arabesque design in lead. The ceiling is covered in stucco, treated in gold, with dull red and blue grounds in the panels and ornaments.

The most lavishly decorated of the rooms is the great one overlooking Fifth-ave. on the ground floor. It is 40 feet wide, 58 long and 22 high. It is in the style of Louis XIII. It is paneled in oak and stucco, with richly decorated wall panels depicting the labors of Hercules. A marble fireplace is at either end. The ornamentation of the ceiling is

ceiling, covered with a delicate arabesque in yellow and white.

The great hall is designed in a pure style of Italian renaissance, severe and simple in character. The side walls are of white marble from Vermont and Pavesano marble from Italy. The columns are of the Italian marble, with metal caps. The staircase is entirely of Vermont marble. The main hall is a masterpiece of design in clear glass, with delicate arabesque design in lead. The ceiling is covered in stucco, treated in gold, with dull red and blue grounds in the panels and ornaments.

The most lavishly decorated of the rooms is the great one overlooking Fifth-ave. on the ground floor. It is 40 feet wide, 58 long and 22 high. It is in the style of Louis XIII. It is paneled in oak and stucco, with richly decorated wall panels depicting the labors of Hercules. A marble fireplace is at either end. The ornamentation of the ceiling is

ceiling, covered with a delicate arabesque in yellow and white.

The great hall is designed in a pure style of Italian renaissance, severe and simple in character. The side walls are of white marble from Vermont and Pavesano marble from Italy. The columns are of the Italian marble, with metal caps. The staircase is entirely of Vermont marble. The main hall is a masterpiece of design in clear glass, with delicate arabesque design in lead. The ceiling is covered in stucco, treated in gold, with dull red and blue grounds in the panels and ornaments.

The most lavishly decorated of the rooms is the great one overlooking Fifth-ave. on the ground floor. It is 40 feet wide, 58 long and 22 high. It is in the style of Louis XIII. It is paneled in oak and stucco, with richly decorated wall panels depicting the labors of Hercules. A marble fireplace is at either end. The ornamentation of the ceiling is

ceiling, covered with a delicate arabesque in yellow and white.

The great hall is designed in a pure style of Italian renaissance, severe and simple in character. The side walls are of white marble from Vermont and Pavesano marble from Italy. The columns are of the Italian marble, with metal caps. The staircase is entirely of Vermont marble. The main hall is a masterpiece of design in clear glass, with delicate arabesque design in lead. The ceiling is covered in stucco, treated in gold, with dull red and blue grounds in the panels and ornaments.

The most lavishly decorated of the rooms is the great one overlooking Fifth-ave. on the ground floor. It is 40 feet wide, 58 long and 22 high. It is in the style of Louis XIII. It is paneled in oak and stucco, with richly decorated wall panels depicting the labors of Hercules. A marble fireplace is at either end. The ornamentation of the ceiling is

ceiling, covered with a delicate arabesque in yellow and white.

The great hall is designed in a pure style of Italian renaissance, severe and simple in character. The side walls are of white marble from Vermont and Pavesano marble from Italy. The columns are of the Italian marble, with metal caps. The staircase is entirely of Vermont marble. The main hall is a masterpiece of design in clear glass, with delicate arabesque design in lead. The ceiling is covered in stucco, treated in gold, with dull red and blue grounds in the panels and ornaments.

The most lavishly decorated of the rooms is the great one overlooking Fifth-ave. on the ground floor. It is 40 feet wide, 58 long and 22 high. It is in the style of Louis XIII. It is paneled in oak and stucco, with richly decorated wall panels depicting the labors of Hercules. A marble fireplace is at either end. The ornamentation of the ceiling is

ceiling, covered with a delicate arabesque in yellow and white.

The great hall is designed in a pure style of Italian renaissance, severe and simple in character. The side walls are of white marble from Vermont and Pavesano marble from Italy. The columns are of the Italian marble, with metal caps. The staircase is entirely of Vermont marble. The main hall is a masterpiece of design in clear glass, with delicate arabesque design in lead. The ceiling is covered in stucco, treated in gold, with dull red and blue grounds in the panels and ornaments.

The most lavishly decorated of the rooms is the great one overlooking Fifth-ave. on the ground floor. It is 40 feet wide, 58 long and 22 high. It is in the style of Louis XIII. It is paneled in oak and stucco, with richly decorated wall panels depicting the labors of Hercules. A marble fireplace is at either end. The ornamentation of the ceiling is

ceiling, covered with a delicate arabesque in yellow and white.

The great hall is designed in a pure style of Italian renaissance, severe and simple in character. The side walls are of white marble from Vermont and Pavesano marble from Italy. The columns are of the Italian marble, with metal caps. The staircase is entirely of Vermont marble. The main hall is a masterpiece of design in clear glass, with delicate arabesque design in lead. The ceiling is covered in stucco, treated in gold, with dull red and blue grounds in the panels and ornaments.

The most lavishly decorated of the rooms is the great one overlooking Fifth-ave. on the ground floor. It is 40 feet wide, 58 long and 22 high. It is in the style of Louis XIII. It is paneled in oak and stucco, with richly decorated wall panels depicting the labors of Hercules. A marble fireplace is at either end. The ornamentation of the ceiling is

ceiling, covered with a delicate arabesque in yellow and white.

The great hall is designed in a pure style of Italian renaissance, severe and simple in character. The side walls are of white marble from Vermont and Pavesano marble from Italy. The columns are of the Italian marble, with metal caps. The staircase is entirely of Vermont marble. The main hall is a masterpiece of design in clear glass, with delicate arabesque design in lead. The ceiling is covered in stucco, treated in gold, with dull red and blue grounds in the panels and ornaments.

The frieze and ceiling are paneled in dull gold, with ceiling panels painted by Edward Simmons, of this city, a pupil of Jules Leleuvre. On this floor are also the reading and writing room, overlooking the avenue, two cardrooms and a billiard-room. The last named has seven tables. It has buff and green leather paper on the walls.

The main dining-room, on the third floor, is also handsomely decorated. The style is Louis XIV. This apartment is only a trifle smaller than the lounge-room. The walls are plastered and paneled in stucco and wood, painted in cream and gold. There are marble fireplaces at either end. The ceiling is decorated in relief in white and gold, with painted panels, also by Leleuvre. There is a small breakfast-room in white. For private dining parties there are also several rooms in white painted woodwork, with mahogany doors and green, red and yellow damask and velvet papers.

On the fourth floor are twenty-two suites of sleeping apartments, of various sizes, each with bath, toilet, servants' dining-room, pantry, laundry, etc., are upon the roof. In the summer there will be a roof garden and restaurant. In the

The frieze and ceiling are paneled in dull gold, with ceiling panels painted by Edward Simmons, of this city, a pupil of Jules Leleuvre. On this floor are also the reading and writing room, overlooking the avenue, two cardrooms and a billiard-room. The last named has seven tables. It has buff and green leather paper on the walls.

The main dining-room, on the third floor, is also handsomely decorated. The style is Louis XIV. This apartment is only a trifle smaller than the lounge-room. The walls are plastered and paneled in stucco and wood, painted in cream and gold. There are marble fireplaces at either end. The ceiling is decorated in relief in white and gold, with painted panels, also by Leleuvre. There is a small breakfast-room in white. For private dining parties there are also several rooms in white painted woodwork, with mahogany doors and green, red and yellow damask and velvet papers.

On the fourth floor are twenty-two suites of sleeping apartments, of various sizes, each with bath, toilet, servants' dining-room, pantry, laundry, etc., are upon the roof. In the summer there will be a roof garden and restaurant. In the

The frieze and ceiling are paneled in dull gold, with ceiling panels painted by Edward Simmons, of this city, a pupil of Jules Leleuvre. On this floor are also the reading and writing room, overlooking the avenue, two cardrooms and a billiard-room. The last named has seven tables. It has buff and green leather paper on the walls.

The main dining-room, on the third floor, is also handsomely decorated. The style is Louis XIV. This apartment is only a trifle smaller than the lounge-room. The walls are plastered and paneled in stucco and wood, painted in cream and gold. There are marble fireplaces at either end. The ceiling is decorated in relief in white and gold, with painted panels, also by Leleuvre. There is a small breakfast-room in white. For private dining parties there are also several rooms in white painted woodwork, with mahogany doors and green, red and yellow damask and velvet papers.

On the fourth floor are twenty-two suites of sleeping apartments, of various sizes, each with bath, toilet, servants' dining-room, pantry, laundry, etc., are upon the roof. In the summer there will be a roof garden and restaurant. In the

The frieze and ceiling are paneled in dull gold, with ceiling panels painted by Edward Simmons, of this city, a pupil of Jules Leleuvre. On this floor are also the reading and writing room, overlooking the avenue, two cardrooms and a billiard-room. The last named has seven tables. It has buff and green leather paper on the walls.

The main dining-room, on the third floor, is also handsomely decorated. The style is Louis XIV. This apartment is only a trifle smaller than